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Burlington Fine Arts Club

CATALOGUE OF A COLLECTION

OF

PICTURES, DRAWINGS

CLOISONNÉ ENAMELS

DECORATIVE FURNITURE

AND OTHER

WORKS OF ART

LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1905

From the Library of
Frank Simpson

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CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

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CATALOGUE

NOTE.—*Pictures and Drawings are numbered, beginning on the left of entrance door. Enamels, furniture, etc., are described after the Pictures.*

WATER-COLOUR DRAWINGS

1 BOLTON ABBEY, YORKSHIRE.
By J. M. W. TURNER, R.A.
1809 (Early Middle period).
English School (1775-1851). *Lent by George Salting, Esq.*

2 DURHAM.
By THOMAS GIRTIN.
English School (1775-1802). *Lent by J. L. Roget, Esq.*

3 A SUNSET.
By PETER DE WINT.
English School (1784-1849). *Lent by J. L. Roget, Esq.*

4 A CORNFIELD.
By DAVID COX.
English School (1783-1859) *Lent by George Salting, Esq.*

5 Distant View of Lincoln.
By Peter De Wint.
English School (1784-1849). *Lent by Edward Reiss, Esq.*

6 Bolton Abbey, Yorkshire.
By Thomas Girtin.
English School (1775-1802). *Lent by J. L. Roget, Esq.*

7 Isola Bella, Lago Maggiore.
By John Cozens.
English School (1752-1799). *Lent by J. L. Roget, Esq.*

8 Fluelen, Lake of Lucerne.
By J. M. W. Turner, R.A.
About 1840. (Late period.)
English School (1775-1851). *Lent by Ralph Brocklebank, Esq.*

9 Château D'Eu.
By R. P. Bonington.
English School (1801-1828). *Lent by George Salting, Esq.*

OIL PAINTINGS

10 Story of Susanna and the Elders.
By Lorenzo Lotto.
Signed and dated 1517. *Lent by Robert H. Benson, Esq.*

11 Portrait of a Man, bust, holding glove in left hand.
By Frans Hals.
Dutch School (1584-1666). *Lent by H. Pickersgill-Cunliffe, Esq.*

12 Distant view of Lincoln Cathedral.
By P. de Wint.
English School (1784-1849). *Lent by Robert H. Benson, Esq.*

13 Portrait of a young Man, seated, hands on arm of chair.
In black dress and red under-sleeves. Long, curly, very fair hair. Half length life size. Signed and dated 1667.
By Rembrandt.
(From the Aylesbury collection.)
Dutch School (? 1605-1669). *Lent by Alfred Beit, Esq.*

14 Off Scheveningen—a calm.
By Van der Capella.
Dutch School (1624-1679). *Lent by C. T. D. Crews, Esq.*

15 Courtyard of a Château, with figures and coach.
By Ochtervelt.
Dutch School (d. ? 1710). *Lent by C. T. D. Crews, Esq.*

16 St. Barbara.
School of Isenbrandt.
Flemish, *circa* 1500. *Lent by Sir James Knowles, K.C.V.O.*

17 The Salutation.
By Jan Mostaert.
Flemish School (? 1470-1555). *Lent by Henry Oppenheimer, Esq.*

18 Legendary Scene, erroneously known as Danae. (?) The Maiden's Dream.
By Lorenzo Lotto.
Said to be his earliest known painting.
Venetian School (1480-1556). *Lent by Sir Martin Conway.*

19 A Lady at the Spinet, and a Cavalier offering her a glass of wine.
By Gabriel Metsu.
(From the Schubart collection, 1899.)
Dutch School (1630-1667). *Lent by Sir Julius Wernher, Bt.*

20 Sunset after rain.
By Cuyp.
Dutch School (1605-1691). *Lent by the Rt. Hon. Lewis Fry.*

21 Boy Sketching.
Dutch School, Unknown. Has been attributed to Terburg Metsu, P. de Hoogh, Vermeer, and Michel Sweerts.
Lent by Herbert Cook, Esq.

22 Cavalier in large black hat. Head and shoulders.
By Frans Hals.
Dutch School (1584-1666). *Lent by H. L. Bischoffsheim, Esq.*

23 The Housewife.

By Gerard Dou.

(From the Schubart collection, 1899.)

Dutch School (1613-1675). *Lent by Sir Julius Wernher, Bt.*

24 Adoration of the Shepherds.

By Jordaens.

Flemish School (1593-1678). *Lent by C. T. D. Crews, Esq.*

25 Portrait of Miss Fenton, afterwards Duchess of Bolton.

1708-1760.

Ascribed to Hogarth, probably by Knapton.

English School (1697-1764). *Lent by Sir Hickman Bacon, Bt.*

Actress. Her father was reputed to have been a lieutenant in the Navy named Beswick. Shortly after Lavinia's birth her mother married a man named Fenton, living in the Old Bailey, and moved to a coffee shop near Charing Cross, where the child was brought up under the name of her stepfather. Here her mimicry and singing attracted much attention from the gallants frequenting the coffee house, and eventually, in 1726, she made her first appearance on the stage as "Monimia" in Otway's "Orphans," and five months later as "Cherry" in Farquhar's "Beaux' Stratagem." Her success was remarkable. In 1728 Miss Fenton appeared as "Polly Peacham" in Gay's "Beggar's Opera," which enjoyed an unprecedented run, and Lavinia Fenton became the rage. Amongst her many admirers was the Duke of Bolton, who, although some twenty-three years older than herself, made her his mistress, and finally, on the death of the duchess, married her. She died at West Combe Park, Greenwich, and was buried in the church of St. Alphege in that town.

26 & 33 Two scenes from the Story of Paris.

1. The discovery by the shepherds of the young Paris.

2. The handing him over to nurse. Hecuba, being with child, dreamed that she would bear a firebrand which would cause great devastation, a dream which led to her child being exposed on Mount Ida as soon as he was born. Here he

was found by some shepherds, who brought him up as their own child and gave him the name of Paris.

Probably the earliest existing works of Giorgione, done about the age of 16. Formerly in the Duke of Ossuna's Gallery, and before that in the Albarelli collection at Verona. Recently found at St. Jean de Luz.

(*See* Burlington Magazine, vol. 6, p. 156.)

Venetian School (1477-1510).

Lent by Sir Martin Conway.

27 LADY HAMILTON. Sketch of head only.

By ROMNEY.

English School (1734-1802). *Lent by H. L. Bischoffsheim, Esq.*

28 THE WINDING ROAD.

By CONSTABLE.

English School (1776-1837). *Lent by C. T. D. Crews, Esq.*

29 PORTRAIT OF LADY CRAVEN AFTERWARDS MARGRAVINE OF ANSPACH.

1750-1828.

By ROMNEY.

Painted 1797.

English School (1734-1802). *Lent by the Lord O'Hagan.*

Elizabeth, youngest daughter of Augustus fourth Earl of Berkeley, married Mr. William Craven, afterwards Earl of Craven, in 1767. Six children were born of this union, but in 1780 Lord and Lady Craven separated, her ladyship travelling about Europe and finally taking up her abode at the Court of Christian Frederick Charles Alexander, Margravine of Brandenburg, Anspach, Bayreuth, etc., where she found Mademoiselle Clairon established as first favourite, whom she eventually supplanted in the affections of the too susceptible Margrave. She wrote many plays and comedies, in some of which she acted herself, and was also the author of "A Journey through the Crimea to Constantinople," and translated "She would and she would not" into French. Lord Craven dying in September, 1791, she married the Margrave the following month. In 1792 the Margrave sold his Principality to the King of Prussia, and, having purchased a house at Hammersmith (Brandenburg House), settled in England. Walpole, in his letters, expresses his admiration for her beauty and talents. The Margravine died at Naples in 1828, having survived the Margrave some two-and-twenty years.

30 Bust Portrait of Elizabeth Palmer, niece of Sir Joshua Reynolds.

By Sir Joshua Reynolds.

English School (1723-1792). *Lent by H. L. Bischoffsheim, Esq.*

31 A hilly Landscape.

By Morland.

English School (1763-1806). *Lent by C. T. D. Crews, Esq.*

32 Portrait of Mrs. Hodges of Hemsted. [Since withdrawn.]

By Gainsborough.

English School (1727-1788). *Lent by Humphrey Roberts, Esq.*

33 *See* No. 26.

34 Bust Portrait of a Man, perhaps the artist himself.

By Palma Vecchio.

Venetian School (? 1480-1528) *Lent by Robert H. Benson, Esq.*

35 Triumphal Procession.

School of Giorgione. Probably the work of Romanino of Brescia (1485-1566).

Lent by Herbert Cook, Esq.

36 Supposed Portrait of Sir Henry Guildeford, half length, black cap and dress, left hand holding dagger. Green background.

By Holbein.

German School (? 1497-1543). *Lent by Sir Hickman Bacon, Bt.*

37 Elizabeth de Valois, Queen of Spain.

By Sir Antonio More.

Dutch School (1512-1581). *Lent by H. L. Bischoffsheim, Esq.*

38 THE LOVERS.

By TITIAN or GIORGIONE.

A man with short beard and long hair richly dressed in crimson silk with a white vest, and wearing a cap with jewel, is supporting in his arms a woman in a green dress and bare bosom, who leans her head on his shoulder. A third person is seen behind them.

1. Drawn by Van Dyck in his Italian Sketch-book (now at Chatsworth).
2. In coll. of Charles I as Prince of Wales, C.P., and as King, C.R. (on back).
3. Described by Vanderdoort, p. 103, No. 17. "Done by Titian. An old piece painted upon a board, containing 3 heads, one being a woman in the arms of a man like as if she was in a swoon, painted upon a cloth pasted upon a board set in a black ebony frame. 2 ft. 5 in. by 2 ft. 1 in."
4. James II's Catalogue, No. 541. "A piece being Giorgione and his mistress with another man standing by. By Giorgione."
5. Queen Anne's Catalogue, Kensington. "Giorgione and his mistress and another man's head."
6. Kensington Palace. 1819 (?) 451. "Three half figures, a female and 2 men. Giorgione. Canvas on wood. 2 ft. 5 in. by 2ft. 1½ in."
7. 1858 (?). Re-lined and transferred to canvas.

A variation attributed to Giorgione is in the Casa Buonarroti at Florence, and a free adaptation by Paris Bordone in the Brera at Milan. A modern copy by Fabris is in the Venice Academy, and a later repetition (here exhibited) belongs to Professor Hughes of Cambridge.

Lent by H.M. the King (from Buckingham Palace).

39 CHARLOTTE FISHER.

By SIR JOSHUA REYNOLDS.

English School (1723-1792). *Lent by H. L. Bischoffsheim, Esq.*

40 PORTRAIT OF OPIE, by Himself.

English School. *Lent by Sir James Knowles, K.C.V.O.*

41 PORTRAIT OF A GENTLEMAN, SEEN BEHIND A PARAPET WITH A DISTANT VIEW OF VENICE SHOWING THROUGH A WINDOW.

By GIORGIONE.

Venetian School (1477-1510). *Lent by Col. George Kemp, M.P.*

42 MADONNA AND CHILD WITH TWO DONORS, MAN AND WIFE, KNEELING IN ADORATION.

By LORENZO LOTTO.

Venetian School (1480-1556). *Lent by Robert H. Benson, Esq.*

43 HOLY FAMILY.

By GIORGIONE.

Venetian School (1477-1510). *Lent by Robert H. Benson, Esq.*

44 MADONNA AND CHILD.

Assigned by Crowe and Cavalcaselle to TITIAN, and considered to be an early work.

From Burghley House. *Lent by Robert H. Benson, Esq.*

45 PORTRAIT OF SIR BROOKE BOOTHBY, BART.

By ROMNEY.

Seventh Baronet, b. 1743, d. 1824.

"A minor poet, and one of the literary circle at Lichfield, of which Miss Seward, Dr. Darwin, and Edgworth were distinguished members."—*Burke's Peerage.*

"When a young man he moved in London society, and he is mentioned by one of Mrs. Delany's correspondents as 'one of those who think themselves pretty gentlemen *du premier ordre*.' He joined the literary circle at Lichfield to which Miss Seward, Dr. Erasmus Darwin, Thomas Day, and the Edgworths belonged, and was a member of a botanical society which Dr. Darwin started there. One of Miss Seward's odes and several of her printed letters are addressed to him. He resided some time in France, and became intimate with Rousseau."—C. W. SUTTON in the *Dictionary of National Biography.*

Lent by Frederick Anthony White, Esq.

WORKS OF ART

On centre of Mantelpiece stands

[Since withdrawn.] Carved and painted "Bambino," in wood. By Rossellino.
Florentine School (1409-1490). *Lent by Henry Oppenheimer, Esq.*

Bronze Figure of an Infant, with lizard and bunch of grapes.
Italian, XVIth century. *Lent by Henry Oppenheimer, Esq.*

Opposite, on the Commode of satin-wood

[Since withdrawn.] Steel Helmet, repoussé and gilt, ornamented with designs of foliated scrolls, strap-work, trophies of arms, figures and masks of marine deities, dolphins, and serpents. The comb is formed to represent a dolphin, and the edge is roped. It is believed to have been the "Casque de Parade" of the great Genoese admiral, Andrea Doria, made by the celebrated Milanese armourer, Filippo Negroli, from the design of Pierino del Vaga.
Italian, XVIth century. *Lent by Sir J. C. Robinson, C.B.*

On the Centre Table near the door

Bottle, with long neck, of dark red colour, splashed with bluish gray.
Chinese, XVIIIth century. *Lent by the Hon. Evan Charteris.*

Imari Bowl.
XVIIIth century. *Lent by W. G. Rawlinson, Esq.*

[Since withdrawn.] Virgin and Child. Silver-gilt.
French. *Lent by C. Brinsley Marlay, Esq.*

On the further Table

"Dead Christ." Original model in Terra-Cotta by Michael Angelo, probably executed about the same time (1521) as the marble figure of Christ in the church of "La Minerva" in Rome.

A preparatory chalk drawing for the upper part of the figure is in the Louvre Collection, and another study is in the Albertina Collection at Vienna.

Italian, XVIth century. *Lent by Sir J. C. Robinson, C.B.*

On either side stand Two Candlesticks, in gilt bronze. The triangular bases are formed of elaborate scrolls, with figures of Virtue overcoming Vice. Between them are medallions supported by cherubim, one with the Virgin and Child, the second with St. Peter with the key, and the third with a plain cross. Above this is a small platform, from which rises the baluster shaped stem, the lower part ornamented with cherubs' heads having swags of fruit between, and being united by knotted ribbons; above this again rise leaves of acanthus foliage, from which spring spirals of vine with leaves and grapes. The sconces are tazza shaped, with acanthus foliage and cherubs' heads alternating with masks of children.

Italian (Venetian), XVIth century. *Lent by William Newall, Esq.*

On the Buhl Writing Table

Grotesque Figure, head and shoulders, of an old woman.

Italian, Caffagiolo, XVIth century. *Lent by Henry Oppenheimer, Esq.*

Two small Screens, formed of slabs of alabaster, painted with groups of Taoist Sages (Sennin).

Chinese. Ming period (?) *Lent by Sir Herbert Jekyll, K.C.M.G.*

CHINESE CLOISONNÉ AND CHAMPLEVÉ ENAMELS

SIR TREVOR LAWRENCE *has kindly provided the following notes concerning his collection.*

THE Collection of Chinese Enamels from which the pieces at the Burlington Fine Arts Club have been selected has been gathered together during the last thirty-five years. The selection has been made with a view to show the general character and decoration of the enamel work of the Kien-lung and earlier periods. The prices at which genuine old enamels sold about 1870 led to the manufacture, and importation into England, of a very large quantity of modern cloisonné, which sold at first at very remunerative prices. But the demand for such work was rapidly satisfied, and it became almost unsaleable. The structure of these enamels is quite simple. The pattern having been decided upon, thin flat brass wire is soldered at a right angle to the copper or brass basis of the object in hand, whereby a series of cells ("cloisons") is created. These "cloisons" are filled with an easily fusible enamel, and when this has been fused and rubbed down so as to bring out the pattern evenly all over, the cloison edges are finally gilt.

The date at which Chinese cloisonné and Champlevé enamels, fine in quality and of artistic design and decoration, were first made is probably uncertain. Pieces where the name of the reigning emperor forms part of, or is in, the pattern, though not common, are met with from time to time. For examples of these see Nos. 65 and 66, which are marked "Wan-leïh," an emperor of the Ming Dynasty, who reigned from 1573 to 1620. These pieces are therefore, unquestionably in my judgement, 330 years old. That there are fine pieces of an earlier date I have no doubt. But I should ascribe the great majority of the finer enamels to the sixteenth, seventeenth, and eighteenth centuries—very many of them to the long, and artistically great, reign of "Kien-lung," which covered sixty years of the eighteenth century.

If I might venture to do so, I should indicate Nos. 4 and 57 as exceptionally fine examples of Chinese cloisonné, both in shape and decoration. But the generally subdued brightness of this work makes it highly decorative—the fault likely to be found with it being the very general prevalence of a turquoise blue ground. Other merits of cloisonné enamels for decorative purposes are that they are very durable, and but little liable to the catastrophes which befall so much beautiful porcelain. No doubt, technically, this enamel work is less perfect than is that of modern reproductions. Holes due to air-bubbles in the enamel are found in nearly all old pieces,

often stopped with tinted wax. But these very imperfections give a character to the work which is wanting in modern imitations, *e.g.*, No. 52, for which a new leg and handle were made by M. M. Christophe in Paris.

Many of the pieces lent were purchased at the dispersal of well-known collections, such as the Mitford, Lyne Stephens, Alcock, and others. It is perhaps curious that two bottles, Nos. 45 and 64, the first piece and nearly the last acquired, should be identical in size, shape, subject, and treatment, though varying much in colour.

TREVOR LAWRENCE.

1 DWARF SCREEN of white jade, carved with landscapes in low relief, the ormolu stand enamelled and jewelled. Khang-he period. (1661-1722.)

2 TALL SQUARE VASE, floral decoration on a turquoise ground, mounted on all four sides on carved ormolu. Khang-he period.

3 TEMPLE LANTERN mounted on carved ormolu with horn sides, enamelled with bats and sacred symbols. Khang-he period. From the Alcock Collection.

4 PILGRIM BOTTLE, ormolu handles, the centre panels pæonies in colours, the top of the bottle decorated with bats and conventional design, on pale turquoise ground. On a carved rosewood stand. Khang-he period.

5 QUADRANGULAR VASE, (Cloisonné and Champlevé) enamel on ormolu, conventional design in blue and green colours. Dated Kien-lung. (1735-1795.)

6 PAIR OF ELEPHANTS surmounted with small vases, the whole of Champlevé enamel in various colours. Cartouche of Kien-lung incised on base.

7 INCENSE BURNER in the shape of a basket, perforated lid, pale blue ground with mythical animals and foliage in various colours. Khang-he period.

8 WATER-VESSEL, floral design in various colours on a pale blue ground. Perhaps of Ming period.

9 Table Screen shaped as double diamond intersected, with insects, flowers and utensils in various colours on a pale blue ground, fitted on a finely carved rosewood stand. Khang-he period.

10 Quadrangular Incense Burner, lid of pierced ormolu and enamelled with diaper patterns of red and dark blue and archaic symbolical characters on turquoise blue ground. Khang-he period.

11 Gourd-shaped Bottle, mounted in old ormolu representing "dog of Fô" and entwined dragon handle. Conventional floral design in various colours on a deep blue ground.

12 Pilgrim Bottle with double handle, with foliated and floral design in various colours on a pale blue ground. Ming period.

13 Enamel Clove Infuser with lamp underneath in bronze, pierced sides, the whole of fine Champlevé enamel in various colours. Kien-lung period.

14 Candlestick, Cloisonné and Bronze, shaped as a stork standing on back of a tortoise in blue, red, and white enamel. Khang-he period.

15 Vase, Champlevé enamel, plantain leaf and conventional floral design in pale blue with pink studs of enamel. Kien-lung period.

16 Incense Burner, shaped as a mythical bird, in imitation of archaic sacrificial bronze. Sides pierced in ormolu, with loose pieces surmounted by an ormolu "dog of Fô," the body covered with various coloured diapers. Ming period.

17 Small Hexagonal Vase, each side different coloured enamel, with floral designs. Kien-lung period.

18 Pair of Bowls, floral designs in colours on pale blue ground. The interiors lined with silver. Ming period.

19 Shell-shaped Cup mounted in ormolu to represent the waves of the sea, decoration representing waves in green enamel on a pale blue ground. Khang-he period.

20 Water Bottle used with an ink slab, shaped as three gourds, two in yellow enamel and one in dark blue. Kien-lung period.

21 Bowl, floral designs in various colours on a pale blue ground. Cartouche of Kien-Lung on base. Bowes Collection.

22 Small Hexagonal Dish in pale blue and white enamel, decorated on the interior with Buddhist emblems, the exterior of floral design. Khang-he period.

23 Pair of saucer-shaped Stands of dark blue and yellow enamel, decorated with the emblems of Good Luck and floral design. Metal cartouche inserted in base, with date mark of Kien-lung. Lyne Stephens Collection.

24 Miniature Pilgrim Bottle with ormolu mounts, decorated with floral and foliated design on a pale green ground. Kien-lung period. Lyne Stephens Collection.

25 A Pair of pail-shaped Cups, forming originally part of a candlestick (?) with finely chased ormolu mounts and floral designs in compartments. Kien-lung period.

26 Pair of hexagonal Cake Boxes in four tiers, floral design on a pale blue ground. Kien-lung peried.

27 Small hexagonal Fluted Vase with the Character for Long Life and floral designs on a pale blue ground. Kien-lung period.

28 Small Cup, with various symbols of Good Luck and Fortune, delicately designed in various colours on a pale blue ground. Date of Kien-lung (1736-1796) incised in cartouche on base.

29 Round Box of unusual shape and design, with floral emblems in colours on pale blue ground. Date mark of Ming Emperor King-tae (1450-1457) incised on base.

30 Pair of flat wallflower Vases with landscapes conventionally executed in various coloured enamels only partially divided by Cloisons. Ormolu handles. Kien-lung period.

31 Tripod Incense Burner with pierced ormolu lid, lion head and ring handles, conventional floral design in colours on a pale blue ground. Kien-lung period. One handle and one leg made by Christopher, Paris.

32 Miniature Beaker of archaic form, with ormolu mounts, plantain leaf and floral decoration in various colours on a green enamel ground. Kien-lung period.

33 Pair of small round Perfume Burners with ormolu lion heads and pierced cover, decorated with a curious cloud design in dark blue enamel on a pale green ground. Kien-lung period. Lyne Stephens Collection.

34 Oblong Box fitted with one enamelled drawer, with the emblems of Long Life, dragons and diaper pattern in dark blue and yellow on a pale blue ground. Khang-he period. Drawers are rarely found in such pieces.

35 Cup-shaped Rice Bowl on Stem, decorated in the interior with fish and seaweed in coloured enamels on a white ground, the exterior chrysanthemum design in colours on a pale blue ground. Khang-he period.

36 Large old Incense Burner of octagonal shape with ormolu feet, handles and top with perforated lid in ormolu with floral design in colours on a pale blue ground, standing on a carved rosewood stand. Kien-lung period.

37 Old Barrel-shaped Garden Seat with handles and copper studs, finely decorated on the top with Kylin, Dog of Fô and phoenix in various coloured enamels on a pale blue ground. The body decorated with intersected circles and diaper patterns in coloured enamels on a pale blue ground. Ming period.

38 Old Round Incense Burner, with archaic bird-like ormolu handles, the lid surmounted with a curious cone-shaped top of brilliant enamels, apparently older than the body of the vessel, has floral design in various colours on a black ground. Ming period.

39 Vase with overhanging lip, floral design in various colours on a pale blue ground with a border at top and bottom of foliated design in colours on a yellow ground. Ming period.

40 Bowl, the interior decorated with feng-huang birds (phoenix), mandarin, ducks, and flowers in various colours on a pale blue ground, the exterior small floral designs in various colours on a pale blue ground. Khang-he period.

41 Pair of Vases, fluted with archaic sacred symbols in panels in coloured enamels on a brown ground. The border of floral design in coloured enamels on a pale blue ground. Khang-he period.

42 Vase in imitation of an archaic bronze, representing a bird-shaped cart on wheels, mounted in ormolu, the whole covered with a floral design in various colours on a pale blue ground. Kien-lung period.

43 Incense Burner shaped as a ram, in imitation of an old sacrificial bronze, decorated in small floral designs of coloured enamels on a pale blue ground. Kien-lung period. From the Alcock Collection.

44 Large Pilgrim Bottle with raised five-claw dragon on both sides in pale blue enamel surrounded with clouds of coloured enamels on a black ground on a finely carved black wood stand. Khang-he period. The panels with the dragons are "repoussés," which is rare in Cloisonné enamel.

45 Bottle-shaped Vase decorated with dragons amid the clouds in red, green, and dark blue enamel on pale turquoise ground. Khang-he (?) period. See also No. 64, which is dated "King-tai, 1450."

46 Cylindrical Vase, with triple band of ormolu, mounted on three squatting monkeys in ormolu with carved ormolu top, floral decoration in various colours on pale blue ground. Ming period.

47 Pilgrim Bottle, decorated with chrysanthemums in various colours on a pale blue ground. Perhaps of Ming period.

48 Large Four-sided Vase with heavy carved ormolu handles, with decoration of storks, deer, bats, trees, and flowers in various coloured enamels on a pale turquoise ground. Khang-he period.

49 Tall quadrangular Vase, with round top, and the sides of the vase intersected with bands of chased ormolu, decorated with bats and clouds in various colours on a pale blue ground. Khang-he period. Intersection with ormolu bands is rare in cloisonné enamels.

50 Large Vase, with ormolu dragon handles with bands and studs of chased ormolu, with four panels alternate black and white enamel decorated with the flowers of the four seasons and birds in various colours. The body of the vase is decorated with various butterflies in colours on a pale blue ground. The cloisons are stated to be of gold. Kien-lung.

51 Old Incense Burner, shaped as a "Dog of Fô," bearing on its back a male figure in carved ormolu and champlevé enamel, with trappings of pale green decorated with a small floral design in red enamel. Kien-lung period; on a carved ebony stand, with bats and emblems of Long Life inlaid in soapstone.

52 Tripod Incense Burner, on shaped and fitted stand of similar design and workmanship. The ormolu top pierced with dragons amid the clouds protecting a sacred symbol. The bowl of pale blue turquoise enamel decorated with foliated design in various coloured enamels; one handle and one leg lost and replaced in Paris.

53 Flat Table Stand, shaped as a partly unrolled scroll, the top having a panel with land- and seascape in various coloured enamels on a pale blue ground, surrounded by diaper patterns and emblems of Good Fortune in coloured enamels on a dark blue ground. Ming period.

54 Pair of "Ju-i" Sceptres in coloured enamels and chased ormolu mounts. Kien-lung period.

55 Two Panels, with fruit and foliage in red and green enamel on a pale blue ground. Khang-he period.

56 Small square Table Screen, with designs of landscapes in colours on very pale blue ground on the one side, and on the other storks, trees, and rocks in coloured enamels on a dark blue ground. Ming period.

57 Shaped round Dish, with conventional floral design and sacred symbols in coloured enamels on a turquoise blue ground, both inside and out. Yung-Ching period.

58 Bowl, with ormolu lion head and ring handles, decorated with the eight sacred symbols and conventional floral design, both inside and out, on a light blue ground. In centre the Ying-Yang symbol. Khang-he period.

59 Deep Plate, with phoenix and dragon in deep red and yellow enamel on a turquoise ground, both inside and out. Khang-he period.

60 Round Box, decorated with medlars and foliage on a turquoise ground. The mark of Hsuan-Te (1426-1436) in two places, the earliest attribution in the Collection.

61 Old carved Ormolu Box, in the shape of a finger citron, with the top and leaves of champlevé enamel, on a carved black wood stand. Kien-lung period.

62 Small circular Tray, with designs in brass wire on white ground, with a blossom in coloured enamel in the middle. Khang-he period.

63 Round Spill Holder, in translucent enamels, ornamented with storks, foliage, flowers, etc., on turquoise and dark green enamel. Ming period.

64 Bottle, ornamented with a dragon in red amidst clouds in two shades of lavender blue enamels on white ground. On base, in relief, "King-tai nien chi" (1450-1457). As in the case of similar marks on porcelain, this date must be received with reserve.

65 Dish, ornamented with dragons with snake-like bodies in red, flowers and emblems in various coloured enamels on turquoise ground. The date forms part of the pattern under the dish. "Wan-leih" (1573-1620).

66 Tripod Incense Burner, ornamented with flowers and lucky characters on turquoise ground. Between the legs, on a large enamelled cartouche, "Ta Min Wan-li nien chi" (1573-1620).

67 Box, formed like a book and ornamented with a diaper pattern in blue, yellow, and red, on turquoise ground. Kien-lung period.

68 Circular Box, formed like a ring, ornamented with dragons, emblems, and a diaper in coloured enamels on turquoise ground. The Box contains a Buddhist priest's (?) Rosary formed of beads of amethyst and arragonite with jade pendants.

FURNITURE.

(*Described from left to right.*)

On the table to the left of the entrance a CABINET of walnut-wood, inlaid with geometrical patterns in ivory and other woods, fitted with twelve drawers and two cupboards.

Italian, XVIth century. *Lent by Sydney Morse, Esq.*

On either side of the table are TWO CHAIRS in mahogany, with ball and claw feet, covered in old French moquette.

English, XVIIIth century. *Lent by Lieut.-Col. Lyons.*

Against the north wall stands a WRITING-TABLE of Buhl-work, elaborately ornamented in brass, mother-of-pearl, and coloured horn, inlaid in tortoiseshell in the style of Berain. It has seven drawers and a cupboard, and is supported on eight legs which are connected by stretchers, all being similarly ornamented with Buhl-work.

French, XVIIth century. *Lent by R. H. Benson, Esq.*

Over the fireplace is a LOOKING-GLASS with a boldly carved frame of walnut-wood, in the style of Michael Angelo.

Italian, XVIth century. *Belonging to the Club.*

COMMODE of satinwood with handles and mounts of ormolu. It has six drawers and two cupboards, and is inlaid with coloured and stained woods, with designs in the style of Adams.

English, XVIIIth century. *Lent by W. A. S. Benson, Esq.*

ARM CHAIR in mahogany, with carved back and ball and claw feet: the arms terminating in eagles' heads.

English, XVIIIth century. *Lent by Lieut.-Col. Lyons.*

Against the end wall (on the left) is a CUPBOARD of mahogany, inlaid with lines and small floral designs in lighter coloured woods. The top is of marble (one of a pair).

English, XVIIIth century. *Lent by Lord O'Hagan.*

In the recess, a COFFER of cyprus-wood, the panels of which are ornamented with mythological and hunting scenes burnt into the wood, the background being cut away and punched.

German, XVIIth century. *Lent by Henry Oppenheimer, Esq.*

On either side of the Coffer are TWO CHAIRS with high backs, of walnut-wood, inlaid with designs in lighter wood.

Italian, XVIIth century. *Lent by Sydney Morse, Esq.*

CUPBOARD of Mahogany with marble top, pair to the one on the other side.

English, XVIIIth century. *Lent by Lord O'Hagan.*

X-SHAPED CHAIR, the limbs ornamented with a design of floral scrolls and having grotesque masks in the shoulders, carved in relief and gilt. The chair, though Italian in design, may possibly be of English work. There is a tradition that it was given by Henry VIII to a relation of Anne Boleyn as a marriage gift, and remained in possession of the family until 1896. The leather of the seat and back, as well as the shield at the crossing of the frame, with a lion and unicorn on either side, are of more recent date.

English (?), XVIth century. *Lent by Alfred de Pass, Esq.*

A COMMODE of satinwood containing two long and six short drawers, which are enclosed by four doors, and supported by six tapering legs. The top, which is shaped, has a hinged lid, and the whole is inlaid with an elaborate design in coloured and stained woods in the style of Adams. Formerly in Wardour Castle.

English, late XVIIIth century. *Lent by R. H. Benson, Esq.*

On either side of the Satinwood Commode are Two Chairs in mahogany with carved backs, in the style of Chippendale.

English, XVIIIth century. *Lent by Alfred de Pass, Esq.*

On the table at the farther end of the room, a Cabinet of rosewood, inlaid with bands and small plaques of ivory engraved with mythological subjects. It has a falling front which encloses two cupboards and eight small drawers.

Italian, XVIth century. *Lent by Sydney Morse, Esq.*

In the centre of the room

Folding Table in mahogany. Style of Chippendale, on cabriole legs, carved with foliage.

English, XVIIIth century. *The property of the Club.*

Triangular Table in mahogany. Style of Chippendale, on three cabriole legs, the top revolves and supports three flaps, which form a circle.

English, XVIIIth century. *Lent by Lieut.-Col. Lyons.*

Four Chairs in mahogany, with carved backs. Style of Hepplewhite.

Lent by the Earl of Ilchester.

The Oriental Carpets and Rugs,

Lent by R. H. Benson, Esq., and C. M. Marling, Esq.

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

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